

GOSSIP OF THEATRE LAND.

REPOSING OF SOME PLAYS, WITH TWO SAMPLES.

The Old Friends and Cherished Stage Successes Done Up Like New in "The County Chairman"—A Theatre Bill in Congress—Latest Shocker in London.

Victor Mapes has met his just deserts. He wisely refrained from taking a curtain call during the first performance of his romantic melodrama, "Captain Barrington," now playing at the Manhattan, but, dragged on by the cries of "encore," he finally yielded and wished himself both an orator and a thousand miles away. All of which proves that second thought is not always the wisest. However, stage fright with a vengeance is no new combination, and let us hope that Mr. Mapes will be quite ready to face the fire of the footlights when his second play is produced. We understand that it is to be entitled "He Changed His Mind," or the Columbia Class Year. It is said to cut down deep in the psychological exposure of an undergarment's soul and lungs.

The reference in several quarters to "Captain Barrington" as being a play repolished, practically made over, is correct, though the statement has puzzled many. We believe that Mr. Mapes's pupils produced the early version of the play, and the piece. It was then called "The Tory Guest."

If you do not understand how an antique pattern of comedy can be refurbished until it shines like new, go see "The County Chairman," which contains almost everything from "The Old Homestead" to "Lovers' Lane," not forgetting Joseph Arthur's "Cherry Pickers," Hoyt's "A Midnight Mail," and "Down in the Valley," and the odds and ends of a half hundred barnyard dramas. Only Mr. Ade has omitted the rooster. We see no peaceful line, and while the comedy is "going" among the inhabitants of the actual town, the perennial nuisance of such stirring works, does not appear. But the types are as old as the hills. They are the county chairman, a man of great renown; two country editors not brilliant "creations"; a manager of a fine drum corps, the local orator, old soldier, steam engineer, the "lady" who keeps the boarding house, the milliner, the orphan, the downy, the manager, the second-best youth who "sasses" every one without dissent. The travelling man is not absent, and as in the author's fables, he is one of the best characters on the stage. In this particular he is a drummer for a windmill company. He flirts desperately with the village milliner, who has many acquaintances with members of his wandering guild that she often forgets his name. Grace Fisher, who assumed the part, makes a devoted appeal to the hearts of the audience, impersonated by Fred Santley, also scored. Ed Chapman as a stout person over in the foreground was funny. So was Anna Buckley as a vicious orphan.

We have spoken of Maelyn Arbuckle's excellent assumption of "The County Chairman." Rose Beaudet must not be forgotten. She was not the opening night, for she made her presence felt in the "lady" who keeps the boarding house. Best of all is Willis Sweetnam, who is as hopelessly humorous as ever. He brings to the old time "school" of Billy Bryant, Johnnie Wink, Ducey, of Cassius, and W. D. and other mirthful gentlemen of "color." Yet the cigar smoking trick went amidst the other, the same sort of thing, and looked—how many years ago shall we say?

"The County Chairman" is a comedy—let us call it "comedy" which proves again that novelty is not only an improbable, but, in reality, an undesirable quality of the stage. The comedy is not treated seriously. We laugh at the jokes our grandfathers split their sides over, and we brush away the furtive frown that betrays us. We are not to be taken in by the "pathetic" and the "dramatic" of the same old (pathetic) comedy. But the Ade comedy, which she quaintly enough, describes as a "quaint" one, is a serious study. It is a study in an attempt at "drama" really in comedy. We see the fables in slang peering in from windows, doors, roofs, pumps, with "real water," peering discreetly as if to say: "Hello! what's this? Papa Ade putting on theatricals, trying to play the dramatic! Never on! Never on!" And then the drummer gayly goes off with the girl in the green frock. Both wink. "The County Chairman" is a comedy. It is likely to stay their some time, that is all any one may dare to predict in this season of uncertainty.

Mr. James Paxton Voorhis informs us that Mr. Miers, who introduced recently the bill for provision for the theatre of National Education, to the House of Representatives, considers it the most satisfactory measure yet submitted to Congress upon this subject. Mr. Miers expects to work hard for the passage of the bill. Mr. Voorhis drew it up. It asks for enactment by Congress of provision for a theatre upon which the National Education Commission also for an appropriation of \$500,000. There is to be a board consisting of three members with a manager. The bill is being forwarded for this site and appropriation. The necessity exists for the most urgent development of the theatre, upon such enlightenment depending all hopes of human happiness—the stage offers for the instruction of humanity the lesson of life in living, and the theatre, in its progressive, complete—all means of education should, as our conscientious duty, be employed for the relief and success of the human race.

Shades of Jeremy Collier! The stage as a work of mercy, an educator, a source of human happiness, is *ceteris*. Times have indeed changed. Every word of the above position is solemn truth but will our friends in Congress view the stage in this light? Let us see. The bill is a fine one, and the one going home to his constituents at the pumping-off place, endeavoring to explain his reasons for voting in favor of the bill. "What is it for?" "This question will be very plain, my constituents, for a very crowd which always groans over the temporality of the theatre."

The "Vultures of London," or the Toils of Terror" is the choice title of a piece recently produced in London at the old theatre. It is said to deal with gambling circles in the career of a melodramatic hero, we mean the other way, melodramatic episodes in the life of a gambler. "A White Flower" is a new play, the dramatist, by Ernest Willmet, it was first seen at the Manhattan—the most comfortable theatre in London, even if it is on the Surrey side. The story is a mixture of Plutarch and Willmet. A romantic pair live together without the formality of a marriage license. Presently the relatives of the man, persuade him, as men are sometimes easily persuaded that they are immoral when they are only the relatives of the woman, and he leaves the lady. She leaves the earth. Good heavens, what a novel idea!

Oscar Asche and his wife, Lily Brayton, have deserted the ranks and propose to damage themselves. Otto Stuart is to be associated with them in their new venture. Good!

There is no truth in the report that Hall (he is writing another play—it is a novel. "The gratia")

LIVE TOPICS ABOUT TOWN.

The sight of a two-humped camel in Broadway is unusual enough to attract attention and it does. The camel is used with a dozen horses in a current theatrical attraction. The theatre is well up Broadway and the animals used in the show are stalled downtown on the lower West Side. They are paraded up and down Broadway before and after each night performance. On matinee days they only have to make one trip, as the camel is kept in the theatre between performances.

The horses are all fine animals and on their blankets is the name of the play in which they are used, but they attract little or no attention unless the camel is with them. Sometimes the camel makes the trip alone, but generally it travels with the horses. No one rides the camel in the street. It jogs along beside a horse and rider as if long ago it had made up its mind to be happy and contented.

Mr. Devery is not nearly as much in evidence at the Pump corner since election. The small Devery vote was a great shock to him, as he had anticipated had come and after each night performance. On matinee days they only have to make one trip, as the camel is kept in the theatre between performances.

The hardest worked policeman in this city is the clerical man at the Tenderloin station. His is the one job in the Police Department that is not coveted by some one else. He is around the Tenderloin station at all hours of the day and night and he is working all the time.

More complaints are received at this station than at any other; and each complaint has to be investigated and a written report made of it. Making the reports is the most of the policeman's work each day. He doesn't like his job, but he can't get away from it. Pounding the pavement in uniform would be a soft berth to him. If he strikes his wife he is likely to get a complaint and that means more trouble for him. No other cop wants Sam Beattie's job.

This is the time when the stables maintained by the large department stores begin to prepare for the holiday rush. So some extent of the business we do during the holidays can be realized from the fact that we have about seventy-five or eighty horses and wagons of our own. The manager of one stable, "yet with all the horses and wagons, he is not a business man without hiring twenty or twenty-five extra horses and wagons to help us out."

We have to pay \$1 a day for extra horses and wagons, and the demand for them is so great that the supply is so small that their owners can get any price for them. But we have to pay \$1 a day for each horse and wagon, and that means loss of trade and customers are at no time so exacting as at Christmas."

The regular sign painter for a German merchant who runs a small department store in Harlem did not appear the other day to make the usual bargain signs. The German is a man of resources. He decided to do the job himself. After two hours' labor this appeared:

Extra endowment societies in can goods come in try us.

It remained until afternoon and the window never attracted so much attention before.

"Which one goes to show," remarked a man who knows how this particular merchant has triumphed over innumerable competitors, "that education has nothing whatever to do with the knack of money making."

"Here is a story," said an old Central Office man, "and I can't give you proof of its truth; but if it is true it must make every strong arm and confidence man feel jealous. It mixes up the name of an eighteen carat Central Office detective with that of a long and two notorious badger women. The women are colored, but don't look it. They are clever thieves, and according to the story they are equal to any detective, two detectives. This is how they are said to work:

"The hotel detective gets a line on some well-to-do but none too shrewd guest of the hotel where he is employed. One of the badger women meets the guest in the street and calls to him. She has a package and she has been robbed by a negro, and when he discovers his loss he kicks to the hotel detective."

"The hotel sleuth summons the eighteen carat rubber shoe man and the lower tenth street sleuth, and they go to the hotel. With a great show of surprise they soon tell the victim that he has been robbed by a negro and that he will have to go into the living, dressed in a new suit, and the two husky boys jumped out, grabbed the bag and swung it aside.

"The white and black bystander with awe in his tones, as he elbowed his way to the side of one of the cops. The cop gave him a scornful glance. "Potatoes, my foot," he said, and he waved the wagon with the paint stained bundle, while the crowd moved sheepishly away.

Many persons who passed down Nassau street one day last week noticed a sign outside a store, reading: "New York boy wanted," and wondered why a New York boy was preferred to a Jersey or Brooklyn lad.

PUBLICATIONS.

THE WEB

An absorbing Novel of the law's delays

By Fretk. T. Hill

DOUBLE-DAY, PAGE & CO.

"DIE WALKUERE" PERFORMED.

SECOND NIGHT OF OPERA UNDER HEINRICH CONRIED.

Mme. Gadski Seen as Brunhilde and Olive Fremstad as Sieglinde—Felix Mott Conductor for the First Time in America—Stage Effects Not Good.

Mr. Conried's administration at the Metropolitan Opera House reached its second evening last night. The disclosure of the time was a performance of Wagner's "Die Walkuere." The occasion was made interesting by the first appearance in this country of Felix Mott, the distinguished Wagnerian conductor, who was in his early years directly associated with Wagner himself. He belonged to the same group of young assistants of the Bayreuth genius as the lamented Seid—Richter was the artistic guide of them all, but they imbibed their knowledge of Wagner's purposes from the fountain head.

The Metropolitan Opera House thus comes once again into the possession of an authoritative interpreter of Wagner's music, and whether that was to work for good or not was in some measure to be demonstrated by last night's performance. That the question could not be settled finally was due to conditions which Mr. Mott could not control.

The season is yet very young. The artists and the orchestra have not had time to become thoroughly acquainted with Mr. Mott's personal equation, with his artistic creed, his methods and his possible crochets. Rehearsals are as much of a luxury under the Conried rule than far as they were in the consulship of Grau. Again there was a new Brunhilde last night, Mme. Gadski, who sang the part for the first, and a choir of young and innocent Valkyrs, some of whom had never stepped upon a stage before, and who were in all probability quite overwhelmed by the consciousness of their public presence.

These are conditions which do not promise a triumph for a conductor, upon whom the burdens of Wagner's music rest heavily. Owing to the lateness of the hour at which the performance ended—Mott's first performance—it is impossible to do more than summarize impressions this morning. The performance was one to invite extended comment, but that must wait.

Mr. Mott is, of course, a believer in the present state of slow tempo in Germany, and consequently a good deal of the "Die Walkuere" was lingering sweetness long drawn out. But aside from that Mr. Mott's Wagnerism was admirable. It was full of color and nuance, of wide dynamic range and of eloquent touches, but it did not smother the voices. It was the judging of a man who knows his Wagner, who has temperament as well as understanding, but is not carried off his feet by enthusiasm. Mr. Mott is well placed in fact there were times, as at the end of the first act, when a little more passion would have helped. But for the present let that pass. Mr. Mott is welcome.

There was new scenery for the drama, and a lot of especially imported stage effects. Most of them were bad, and those that were not were badly managed. The light effects were nearly all misdirected. The battle in the clouds at the end of Act II, was done in a Bayreuth with cloud drops in the foreground and as at Bayreuth it was utterly ridiculous. It was almost impossible to see what was happening.

Some master brain caused Brunhilde to be attended during the "Todesverurteilung" scene by her faithful steed, and the horse, being but a beast of the field, did not do his duty. The scene was made a pretty fair job of it. Fricka was topped up the mountain by the ridiculous stuffed rams. Mr. Conried is attending to the wishes of Wagner, but in some instances of stagecraft the mighty Richard was a child.

The principals were Mme. Gadski as Brunhilde, Olive Fremstad as Sieglinde, Mme. Homer as Fricka, Ernest Kraus as Siegmund, Robert Bick as Hunding and Anton Van Rooy as Wotan. Little can be said of them now. Mme. Gadski's first Brunhilde was worthy of his praise. It was dignified yet tender. It had a certain grace, and she sang the music excellently from the brilliant challenge of the "Hojotojto" to the mystic prophecy of Siegmund's death. Mott was in the line of this impersonation at another time.

Miss Fremstad is an American woman who has been abroad for several years. She realized her return by a lovely and authoritative impersonation of Sieglinde. The part is a trifle light for her warm mezzo soprano voice, but her singing was thoroughly artistic and she is a valuable addition to our list of operatic acquaintances. Mrs. Kraus comes to America again with a sense of greater stature than of yore. His impersonation of Siegmund was excellent, and much of his singing was generally beautiful both as vocal and as Wagnerian interpretation. He seemed to be laboring under some difficulty and was probably not in the best of his voice. There was a brand new choir of Valkyrs last night. The new names in the list were Lillian Heidebach, Paula Ralph, Isabella Brouton, Selma Bronckel, Miriam Van Dresser, Johanna Poehlmann and Josephine Jacoby. They acquitted themselves fairly well, but they should hold their own and come to an understanding about the pitch.

Andrew McKinley Going to Marr. Andrew McKinley of the Stock Exchange gave his bachelor dinner at the New York Club last evening. Mr. McKinley is to marry Miss Ida Blackstone Riley of Washington next Tuesday. His guests last evening were H. V. Borden, H. E. Geiber, E. Burton Hart, Jr., R. Floyd Clarke and H. B. McKinley.

The "Popular Shop."

FILLED WITH THINGS GOOD TO GIVE IN HOLIDAY TIME (and not to be had elsewhere).

The McHugh Mission Furniture (227 Made in Manhattan since 1804). Comprising an Attractive Variety of Useful and Agreeable Pieces.

EVERY DAY HOME COMFORT. This original and artistic Furniture is constructed of Natural Gum, and is made to suit all kinds of requirements.

The McHugh Wicker Chairs, With Cushioned Seats, from \$5.00 each. (Natural Willow and stained in Colors).

The Picturesque Draught Screens (Set with Interesting Poster Prints).

PUBLICATIONS.

UNANIMOUS NORTH

"There is not a page in the book which bears the stamp of prejudice, not a sentiment which can offend any honest man. It is a big, brainy, full-blooded, manly American story, passionately thrilled with a high spirit of American hopefulness."—St. Paul Dispatch.

WEST

"Much of his story is more interesting than any novel."—Arizona Republican.

"His abounding good will to all sections of the country unite in giving a personal character to this volume which is to be found in few of the records of the civil war."—Omaha (Nebr.) Bee.

"Written in the distinctive American spirit."—San Francisco Chronicle.

"Interesting from cover to cover."—Louisville Evening Post.

"Altogether the most remarkable war book yet produced."—Savannah (Ga.) Morning News.

"General Gordon's battle pictures are grand from their very simplicity. They are all there—the long roll of conflicts that made the names Federal and Confederate immortal as synonyms for the bravest soldiers that ever dared death."—Nashville American.

CHARLES SCRIBNER'S SONS.

With portrait, \$3.00 net. (Postage 23 cents.)

SOUTH

"General Gordon's battle pictures are grand from their very simplicity. They are all there—the long roll of conflicts that made the names Federal and Confederate immortal as synonyms for the bravest soldiers that ever dared death."—Nashville American.

CHARLES SCRIBNER'S SONS.

With portrait, \$3.00 net. (Postage 23 cents.)

AMUSEMENTS.

HOLIDAY MATINEES At the Following Theatres To-day.

NEW AMSTERDAM. Evenings at 8:20. Mat. To-day, Wednesday and Saturday. Managers: Klaw & Erlanger.

Charles B. Dillingham presents at the Theatre, MAXINE ELLIOTT in CLYDE FITCH'S "HER OWN WAY" Dec. 2—Mother Goose. Seats To-morrow.

DALY'S. Broadway & 40th St. Eve. at 8:15. Mat. To-day, Thursday, Friday and Saturday. Manager: Charles Frohman.

Klaw & Erlanger's production of A Japanese Nightingale. A STORY OF MODERN JAPAN.

BROADWAY THEATRE. 41st St. & Broadway. Eve. at 8:15. Mat. To-day, Thursday, Friday and Saturday. Manager: Charles Frohman.

FRITZI IN BABETTE SCHEFF. A new romantic comic opera by Victor Herbert and Harry B. Smith. This afternoon, 10a. Evening as Babette. Evening, 7:30. Seats as Babette.

PUBLICATIONS.

UNANIMOUS EAST

"His battle scenes are living pictures; his compact force of statement is remarkable."—Boston Daily Advertiser.

"Valuable not only because the writer has had it in his power to furnish a great deal of first-hand testimony concerning important events and distinguished commanders, but because the trustworthiness of the narrative is guaranteed by the admirable spirit that pervades it."—The N. Y. Sun

"The funniest book with the funniest illustrations, by Charles R. Macaulay." \$1.00 at all Bookstores, or from SCOTT-THAW CO., 542 Fifth Ave., New York

The CHRISTMAS METROPOLITAN

160 Pages of Text—32 in Color 100 Illustrations—12 Short Stories ALL NEWS-STANDS. PRICE 15 CENTS

Good MORNING!

RARE—Apuleius, Plato, Petronius, Propertius Juvenal, Lucius, Ovid, Suetonius Martial. Any Book. PRATT, 161 6th av.

INSTRUCTION. FRENCH, GERMAN, SPANISH.

Dr. Richard S. Rosenthal's PRACTICAL LINGUISTY and LANGUAGE 'PHONE METHOD.

Shield Scientific School of Yale University. International New Haven, Conn., Nov. 18, 1903. Gentlemen: It is now some five weeks since I have been teaching French records and phonograph my class in the graduate school of Yale Univ. I feel confident that your method has gone on long enough to enable me to say that the method is of incalculable value to the student. The use of your records is particularly satisfactory on account of the perfect employment of the system to the beginners in the language, and I have no doubt now of the results.

Call for free lesson, or write for particulars to The International College of Languages, 161 St. & Broadway, New York, N. Y.

AMUSEMENTS.

"Open Thanksgiving Day." American Art Galleries. Madison Square South, New York, to-day & Sat. 9 A. M. until 6 P. M. SUNDAYS, 2 to 6 P. M.

THE GREAT ST. OF PORTRAIT SHOWS In aid of the ORTHOPAEDIC HOSPITAL. "Millions in Art Treasures."

WALLACK'S "It will refresh all and weary them" with "The result was refreshing." American Art Galleries, Madison Square South, New York, to-day & Sat. 9 A. M. until 6 P. M. SUNDAYS, 2 to 6 P. M.

THE COUNTY CHAIRMAN. SYMPHONY CONCERTS For Young People. Frank Danvers, Director. NOVEMBER 26, at 2:30. (15th and 16th Centuries). Works by Bach, Beethoven, Mendelssohn, Schumann, Liszt, Paganini, Palestrina, Di Lasso, Jousquin de Pres. Motley. Choir of the Musical Art Society. Tickets at office, 802 5th Ave., and at box office, 110 W. 42d St., New York.

HENDELSSOHN HALL. TWO PIANO RECITALS. Wed. Aft., Dec. 2, at 8. Sat. Aft., Dec. 5, at 8. Bloomfield-Zeissler. Seats \$1 and \$1.50, at Dutton's, 307 Broadway.

BELASCO THEATRE. BELASCO presents MISS DAVID BELASCO presents MISS LESLIE CARTER DU BARRY. NEXT and Mon. Tue. & Wed. ZAZA—HARRY. LAST WEEK! Fri. Sat. (Mat. & Eve.) DU BARRY.

HARLEM. The Rogers Bros. in 1,218 HOUSE. NEXT and Mon. Tue. & Wed. ZAZA—HARRY. LAST WEEK! Fri. Sat. (Mat. & Eve.) DU BARRY.

PUBLICATIONS.

UNANIMOUS WEST

"There is not a page in the book which bears the stamp of prejudice, not a sentiment which can offend any honest man. It is a big, brainy, full-blooded, manly American story, passionately thrilled with a high spirit of American hopefulness."—St. Paul Dispatch.

"His abounding good will to all sections of the country unite in giving a personal character to this volume which is to be found in few of the records of the civil war."—Omaha (Nebr.) Bee.

"Written in the distinctive American spirit."—San Francisco Chronicle.

"Interesting from cover to cover."—Louisville Evening Post.

"Altogether the most remarkable war book yet produced."—Savannah (Ga.) Morning News.

"General Gordon's battle pictures are grand from their very simplicity. They are all there—the long roll of conflicts that made the names Federal and Confederate immortal as synonyms for the bravest soldiers that ever dared death."—Nashville American.

CHARLES SCRIBNER'S SONS.

With portrait, \$3.00 net. (Postage 23 cents.)

SOUTH

"General Gordon's battle pictures are grand from their very simplicity. They are all there—the long roll of conflicts that made the names Federal and Confederate immortal as synonyms for the bravest soldiers that ever dared death."—Nashville American.

CHARLES SCRIBNER'S SONS.

With portrait, \$3.00 net. (Postage 23 cents.)

AMUSEMENTS.

HOLIDAY MATINEES At the Following Theatres To-day.

NEW AMSTERDAM. Evenings at 8:20. Mat. To-day, Wednesday and Saturday. Managers: Klaw & Erlanger.

Charles B. Dillingham presents at the Theatre, MAXINE ELLIOTT in CLYDE FITCH'S "HER OWN WAY" Dec. 2—Mother Goose. Seats To-morrow.

DALY'S. Broadway & 40th St. Eve. at 8:15. Mat. To-day, Thursday, Friday and Saturday. Manager: Charles Frohman.

Klaw & Erlanger's production of A Japanese Nightingale. A STORY OF MODERN JAPAN.

BROADWAY THEATRE. 41st St. & Broadway. Eve. at 8:15. Mat. To-day, Thursday, Friday and Saturday. Manager: Charles Frohman.

FRITZI IN BABETTE SCHEFF. A new romantic comic opera by Victor Herbert and Harry B. Smith. This afternoon, 10a. Evening as Babette. Evening, 7:30. Seats as Babette.

THE GIRL FROM KAYS. With Enormous Cast, including HERBERT BARRYMORE. In Hubert's Theatre, 27th St. & Mad. Ave. DAVES' PLAY. COUSIN KATE. Special act to-night, Fri. & Sat. Eve. & Sat. Present the Farquhar Comedy, with Music. CARROLL. "MARRIAGE OF KITTY." HERALD SQ. Theatre, Broadway & 43d St. CHARLES FROHMAN'S LEADING NEW YORK THEATRES. NEW EMPIRE THEATRE. 2nd Ave. & 40th St. CHARLES FROHMAN, Manager. Miss Adams' Engagement Ends Jan. 2. CHARLES FROHMAN Presents MAUDE ADAMS THE PRETTY SISTER OF JOSE. Evenings 8:15. Mat. Saturday 2:15. NEW LYCEUM. 45th St. & 5th Ave. DANIEL FROHMAN, Manager. WILLIAM GILLETTE AND LILLIAN HEIDEBACH. SAVOY THEATRE, 34th St. & Broadway. CHARLES FROHMAN, Manager. THIS WEEK ONLY. MME. CHARLOTTE WICHE. GARRICK THEATRE, 35th St. & Broadway. CHARLES FROHMAN, Manager. LADY ROSE'S DAUGHTER. THREE LITTLE MAIDS. METROPOLITAN OPERA HOUSE. Grand Opera Season 1903-1904. Under the direction of MR. HEINRICH CONRIED. First Eve. Nov. 27, at 8—LA BOHEME, Sembrich, Vanni, de Lussac, Caruso, Camporese, Friml, Bonini, Ronconi, Haff, Heidebach, Van Dresser, Jacoby, Brouton, Poehlmann, Nippel, Van Rooy, Blass, Conductor, Mott. Second Eve. Nov. 28, at 8—TANNHAUSER, Sembrich, Vanni, de Lussac, Caruso, Camporese, Friml, Bonini, Ronconi, Haff, Heidebach, Van Dresser, Jacoby, Brouton, Poehlmann, Nippel, Van Rooy, Blass, Conductor, Mott. PARFISAL, Thursday, Dec. 24, 31, Jan. 7, 14, 21. Seats for all Performances NOW ON SALE. WHICH PIANOS USED.

PUBLICATIONS.

UNANIMOUS

"There is not a page in the book which bears the stamp of prejudice, not a sentiment which can offend any honest man. It is a big, brainy, full-blooded, manly American story, passionately thrilled with a high spirit of American hopefulness."—St. Paul Dispatch.

"His abounding good will to all sections of the country unite in giving a personal character to this volume which is to be found in few of the records of the civil war."—Omaha (Nebr.) Bee.

"Written in the distinctive American spirit."—San Francisco Chronicle.

"Interesting from cover to cover."—Louisville Evening Post.

"Altogether the most remarkable war book yet produced."—Savannah (Ga.) Morning News.

"General Gordon's battle pictures are grand from their very simplicity. They are all there—the long roll of conflicts that made the names Federal and Confederate immortal as synonyms for the bravest soldiers that ever dared death."—Nashville American.

CHARLES SCRIBNER'S SONS.

With portrait, \$3.00 net. (Postage 23 cents.)

SOUTH

"General Gordon's battle pictures are grand from their very simplicity. They are all there—the long roll of conflicts that made the names Federal and Confederate immortal as synonyms for the bravest soldiers that ever dared death."—Nashville American.

CHARLES SCRIBNER'S SONS.

With portrait, \$3.00 net. (Postage 23 cents.)

AMUSEMENTS.

HOLIDAY MATINEES At the Following Theatres To-day.

NEW AMSTERDAM. Evenings at 8:20. Mat. To-day, Wednesday and Saturday. Managers: Klaw & Erlanger.

Charles B. Dillingham presents at the Theatre, MAXINE ELLIOTT in CLYDE FITCH'S "HER OWN WAY" Dec. 2—Mother Goose. Seats To-morrow.

DALY'S. Broadway & 40th St. Eve. at 8:15. Mat. To-day, Thursday, Friday and Saturday. Manager: Charles Frohman.

Klaw & Erlanger's production of A Japanese Nightingale. A STORY OF MODERN JAPAN.

BROADWAY THEATRE. 41st St. & Broadway. Eve. at 8:15. Mat. To-day, Thursday, Friday and Saturday. Manager: Charles Frohman.

FRITZI IN BABETTE SCHEFF. A new romantic comic opera by Victor Herbert and Harry B. Smith. This afternoon, 10a. Evening as Babette. Evening, 7:30. Seats as Babette.

THE GIRL FROM KAYS. With Enormous Cast, including HERBERT BARRYMORE. In Hubert's Theatre, 27th St. & Mad. Ave. DAVES' PLAY. COUSIN KATE. Special act to-night, Fri. & Sat. Eve. & Sat. Present the Farquhar Comedy, with Music. CARROLL. "MARRIAGE OF KITTY." HERALD SQ. Theatre, Broadway & 43d St. CHARLES FROHMAN'S LEADING NEW YORK THEATRES. NEW EMPIRE THEATRE. 2nd Ave. & 40th St. CHARLES FROHMAN, Manager. Miss Adams' Engagement Ends Jan. 2. CHARLES FROHMAN Presents MAUDE ADAMS THE PRETTY SISTER OF JOSE. Evenings 8:15. Mat. Saturday 2:15. NEW LYCEUM. 45th St. & 5th Ave. DANIEL FROHMAN, Manager. WILLIAM GILLETTE AND LILLIAN HEIDEBACH. SAVOY THEATRE, 34th St. & Broadway. CHARLES FROHMAN, Manager. THIS WEEK ONLY. MME. CHARLOTTE WICHE. GARRICK THEATRE, 35th St. & Broadway. CHARLES FROHMAN, Manager. LADY ROSE'S DAUGHTER. THREE LITTLE MAIDS. METROPOLITAN OPERA HOUSE. Grand Opera Season 1